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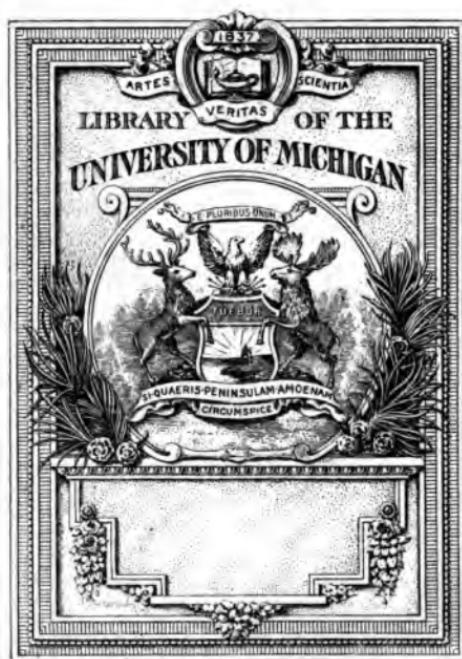
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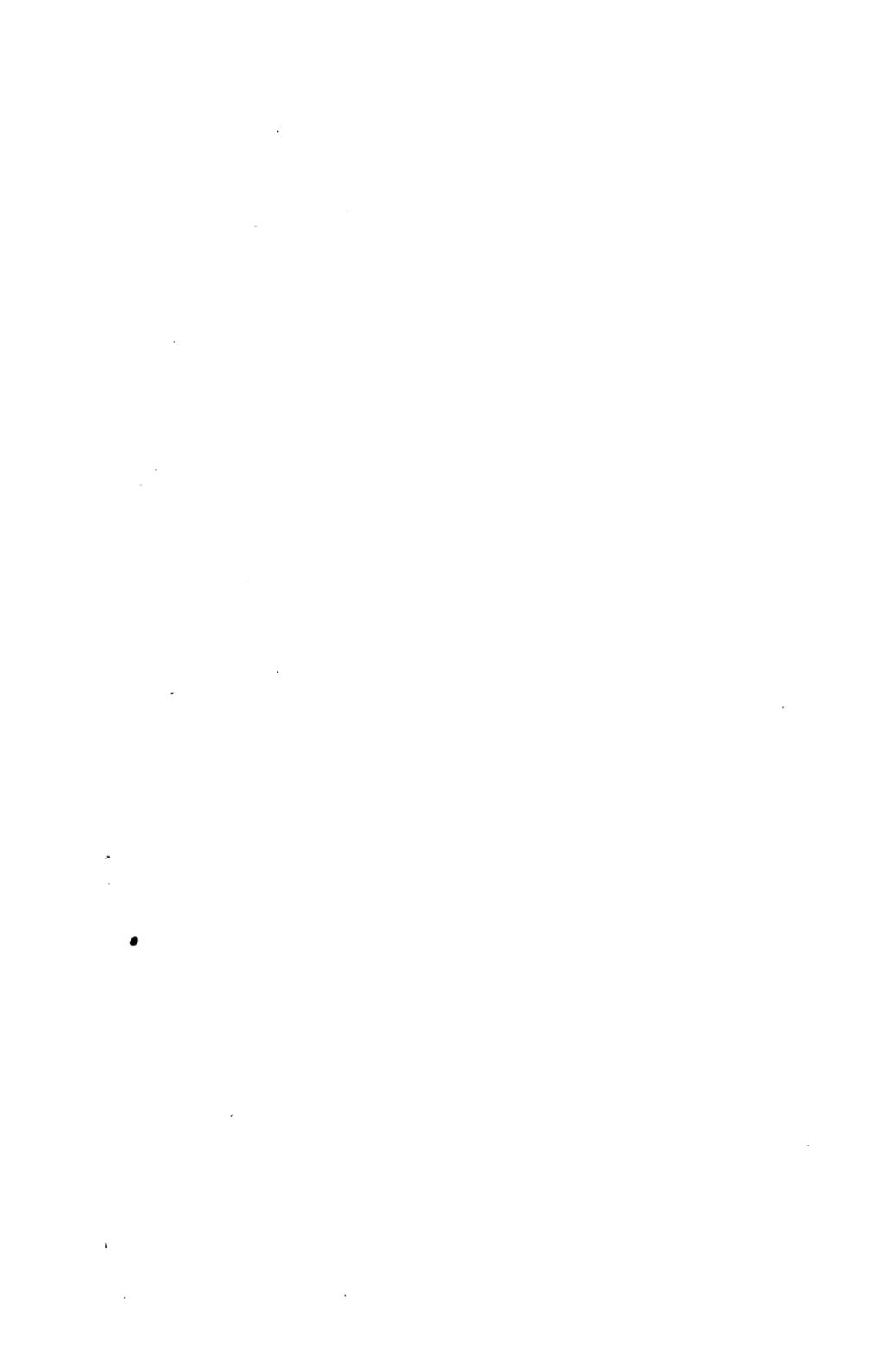
# A BIBLIOGRAPHICAL CONTRIBUTION TO THE STUDY OF JOHN RUSKIN

COMPILED BY  
M. ETHEL JAMESON



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DEDICATED TO  
MRS. ZELLA ALLEN DIXSON  
With sincere affection and much gratitude  
for advice and encouragement

M. E. J.



## PREFACE

IN offering my "Contribution to the Study of John Ruskin" to the public, I do so upon the advice of my dear friend to whom these pages are respectfully dedicated.

It was originally compiled as a thesis for the University of Chicago, in the course in Library Science, and is now published, with additions, in the hope that it may prove of use to the many students and readers of John Ruskin. The part devoted to "Significant facts" is merely a collection of fragmentary notes arranged by subject. I do not claim completeness for the bibliographical portions, but they are the result of very earnest research.

I wish to express my gratitude to Mr. Charles Eliot Norton for reading my manuscript and making several valuable corrections, and also for the kind permission extended by Mr. W. G. Collingwood, Mr. John A. Hobson, and Mr. Elbert Hubbard, to use frequent quotations from their works.

DETROIT, MICHIGAN,  
*Twenty-eighth June, 1901.*



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## JOHN RUSKIN

BORN, FEBRUARY 8, 1819. DIED, JANUARY  
20, 1900

Rede Lecturer, Cambridge, 1867.

Honorary LL. D., Cambridge, 1879.

Slade Lecturer of Fine Art, Oxford, 1870-79, 1882-84.

Honorary D. C. L., Oxford, 1893.

Honorary Member of the Royal Society of Painters in  
Water Color, 1873.

Fellow of the Geological Society, 1840.

Member of the Societies of Zoölogy, Architecture, Horticulture,  
History, Anthropology, Metaphysics.

Honorary Associate of the Academy of Venice.

Honorary Member of the Royal Academy of Antwerp.

Honorary Member of the Royal Academy of Brussels.

Member of the Athenæum and Alpine Clubs of London.

### CONTEMPORARIES

Queen Victoria,  
Charles Kingsley,  
James Russell Lowell,  
Walt Whitman, } Born in 1819.



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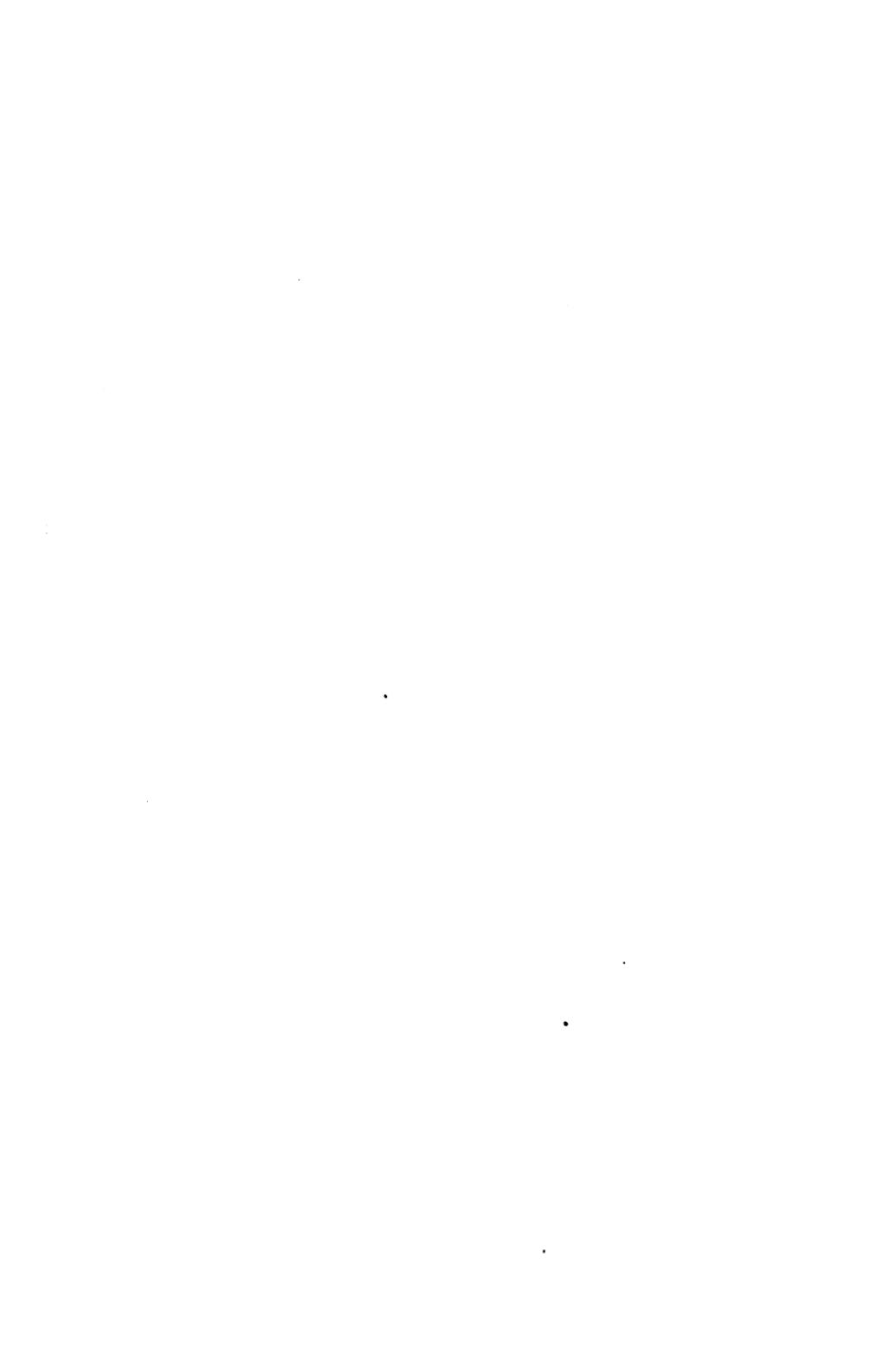
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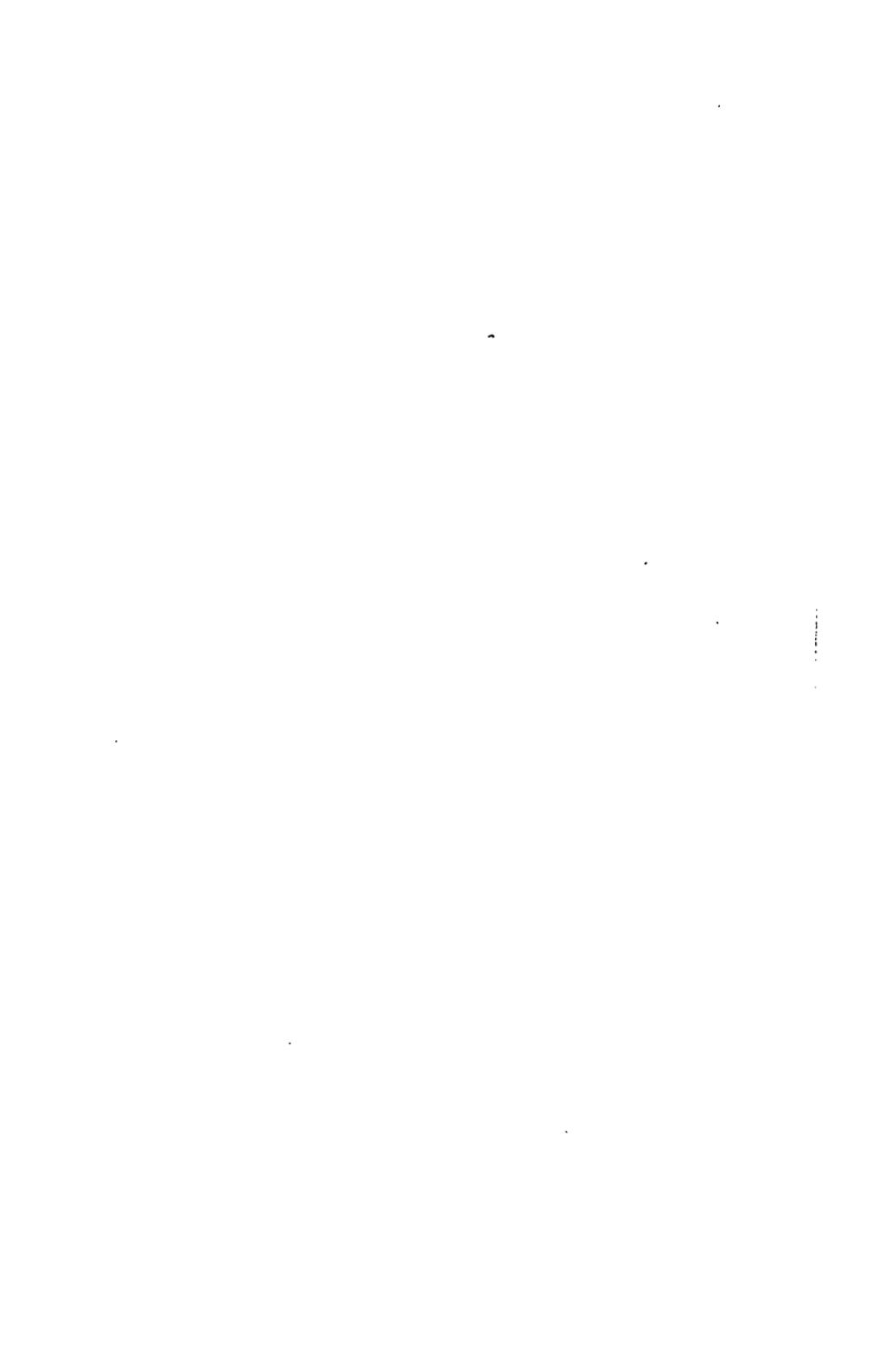
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## CONTENTS

	PAGE
SIGNIFICANT FACTS IN THE LIFE OF JOHN RUSKIN	1
ESTIMATES OF RUSKIN	38
BOOKS BY PRODUCTION CHRONOLOGICALLY	48
BRITISH EDITIONS OF RUSKIN'S BOOKS	55
FOREIGN EDITIONS	85
BIBLIOGRAPHY OF BOOKS COMPOSED OF AND CONTAINING SELECTIONS FROM RUSKIN'S WRITINGS, ALSO OF BOOKS FOR WHICH HE WROTE PREFACES, NOTES, LETTERS, ETC.	99
BIBLIOGRAPHY OF BOOKS CONCERNING JOHN RUSKIN, HIS LIFE, WORKS, AND WRITINGS	108
BIBLIOGRAPHY OF MAGAZINE ARTICLES	119
INDEX	145



BIBLIOGRAPHICAL CONTRIBUTION  
TO THE  
STUDY OF JOHN RUSKIN

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SIGNIFICANT FACTS IN THE LIFE OF  
JOHN RUSKIN

JOHN RUSKIN's maternal grandfather, a sailor, died leaving two daughters ; one married a baker, the other went to live with an uncle, and became engaged to her cousin, John James Ruskin ; but he went to London to make his fortune before he married. Ere success had been attained his father died, leaving him an accumulation of debts to pay. This took nine years, after which he returned to Scotland for his bride. He entered the wine business, with Domecq & Telford as partners, their warehouse being in Billiter Street, London.

The Ruskins lived very simply ; being country bred they never mixed much with great people. John James Ruskin was the literary and artistic influence in the home, and great confidence existed between him and his son. He died in 1862. Mrs.

## 2 BIBLIOGRAPHICAL CONTRIBUTION TO

Ruskin was austere, and strong mentally, morally, and physically. Hers was the influence which was more powerfully visible in her son's character. It was her intention to train him for the ministry; his father hoped that he might one day be poet-laureate. His mother died at the age of ninety, in 1871. Ruskin "had loved her truly, obeyed her strictly, and tended her faithfully" (Collingwood).

John Ruskin's childhood was spent in comparative luxury. He was born in London at No. 54 Hunter Street, in 1819. In 1822, when he was three years old, the family moved to Herne Hill, Dulwich. His toys were a bunch of keys, cart, ball, and two boxes of building blocks. He was once given a *Punch and Judy* by an indulgent aunt, but it was condemned by his mother and taken from him.

He was happiest when left entirely to himself. The domestic atmosphere was free from discord, peaceful and calm, with consideration for others and stern justice. Perfect truthfulness and obedience were required of him. If he cried he was punished, or if he gave vent to the exuberance of youth by shouting or running in the house it was a grave offence. "The wish to disobey is already disobedience." He "had nothing to love, nobody to assist, nobody to thank, took all for granted, had nothing to endure, strength never exercised,

courage never fortified." He had an innate love of nature, mountains, art, "first loved castles and ruins, not pictures." Of literature he was a great reader from his fifth year. His first books were the Bible, Sir Walter Scott, Pope's Homer. He learned to write by copying print out of books, and he attributes his cramped chirography to this practice. His mother required of him great feats in mental gymnastics which produced serious consequences in later years.

Henry Telford, Mr. Ruskin's partner, gave to little John a copy of Rogers's "Italy," which was his first introduction to Turner. "The Richmond Bridge, Surrey," was the first original drawing by Turner that Ruskin owned, and was the beginning of a great collection.

Mr. Windus, a retired coach-maker who lived in Tottenham, owned the finest collection of Turner's pictures, consisting of drawings of the English series and the series of illustrations to Scott, Byron, the Southern Coast, and Finden's Bible. He was in the habit of opening his rooms to the public one day of each week. To young Ruskin he gave the privilege of coming at any and all times. "This was . . . for me the means of writing 'Modern Painters.'"

The second Turner owned by Ruskin was "Gosport," 1839; "Winchelsea" became his in 1840;

#### 4 BIBLIOGRAPHICAL CONTRIBUTION TO

“Harlech,” 16 inches by 9 inches, in 1840, for which seventy pounds were paid; in 1844 ten others, including “The Slave Ship,” which Ruskin considers Turner’s best.

In 1840, on June 22, at Mr. Thomas Griffith’s, Ruskin first met Turner. “Introduced to-day to the man who beyond all doubt is the greatest in every faculty of the imagination, in every branch of scenic knowledge, at once painter and poet of the day, J. M. W. Turner. Everybody had described him to me as coarse, boorish, unintellectual, vulgar. This I knew to be impossible. I found him a somewhat eccentric, keen-minded, matter-of-fact English gentleman; good natured evidently, bad tempered evidently, hating humbug of all sorts, shrewd, perhaps a little selfish; highly intellectual powers of mind, not brought out with any delight in their manifestation or intention of display, but flashing out occasionally in a word or a look.”

Ruskin was a great traveller from his childhood. His father called upon his customers during the summer months, going from town to town by post chaise. Frequently he took Mrs. Ruskin and their son in a carriage lent them by Mr. Telford, Mr. Ruskin’s partner. Under these auspices the boy saw England, Scotland, and Wales.

In 1833, through a book of sketches of Flanders and Germany by Prout, a tour of these coun-

tries was suggested, and John Ruskin in that year had his first taste of Continental travel, although he had been in Paris in 1825 and visited the field of Waterloo, but did not do much travelling; they saw Calais, Brussels, Cologne, went up the Rhine to Strassburg, through the Black Forest to Schaffhausen. Here Ruskin caught his first glimpse of the Alps, which were ever afterwards a passion with him. This marked an epoch in his life as did also the first view he had of Lake Geneva.

During his travels he studied scenery and buildings, not people nor customs. {

He first went to Venice in 1835, and he always loved it. He went to Naples in the same year.

During 1837, 1838, and 1839 he made short trips through different parts of England and Scotland.

In 1840, he visited Paris, Rouen, the Loire to Tours, the Rhone to Avignon, the Riviera to Florence, and went to Rome for the first time. He was very much disappointed, not being well informed on Roman history. Here he met Joseph Severn, the English Consul and George Richmond the artist, and they made his stay pleasant. At Geneva he studied Michael Angelo, whom he admired from the first, but he failed to appreciate Botticelli or Fra Angelico until years after. He made many good drawings on this trip at Bologna, Naples, and Amalfi; of these, he says: "I can

## 6 BIBLIOGRAPHICAL CONTRIBUTION TO

say now, forty years later, with certitude, that they could not have been much better done."

He had not begun to study architecture yet, and paid but little attention to it.

In 1842 we find him again in the Alps; also in 1844. He spent many weeks in Geneva, which he considered as near a model city as any modern city can be.

The year 1842 was an eventful one, for he learned the value of drawing directly from nature "what was really there." The beauties possible to detail were impressed upon his mind by an ivy growing around a thorn stem, of which he made a drawing. After graduation (1842) his life lay before him to make of it what he could. He had means and opportunity for travel and adventure, but that was not his inclination. Still he spent much of his time abroad.

In 1845 he went to Lucca, where he lived in the Cloister of San Francesco. The city was a revelation and a delight architecturally. He found twelfth-century buildings in perfect repair, and the Cloister was a fine example.

At Pisa he studied very diligently the art treasures of the city. He found "briefly the entire doctrine of Christianity painted so that a child could understand it. And what a child cannot understand no one need try to." He made sketches

of these frescoes that were rapidly disappearing from neglect and exposure.

In Venice Ruskin found quite a colony of kindred spirits, including J. D. Harding, Mrs. Jameson, who was writing her *Legends*, and Sir W. Boxall, R. A. Ruskin discovered, in the Zecca, Bonifazio's "Solomon and Queen of Sheba," Tintoret's "Bankers," Benedetto's "Diana," and several of Vecchio's pictures. He visited the San Rocco, and upon that visit depended the writing of "The Stones of Venice" and "The Laws of Fésole." "Tintoret swept me away at once into the 'Mare Maggiore' of the schools of painting which crowned the power and perished in the fall of Venice, so forcing me into the study of the history of Venice herself. All I did at Venice was bye-work, because her history had been falsely written . . . and because in the world of painting Tintoret was virtually unseen, Veronese unfelt, Carpaccio not so much as named when I began to study them. Something also was due to my love of gliding about in gondolas." Ruskin had come to a full understanding of Venetian color; and Titian, John Bellini, and Perugino had a new meaning for him.

The three great influences in Ruskin's artistic life were: —

SCULPTURE. — The tomb of Ilaria di Caretto, "as embodying the truest and purest womanhood." }

## 8 BIBLIOGRAPHICAL CONTRIBUTION TO

(It is by Giacomo della Quercia, and is in memory of Ilario, second wife of Paolo Giunigi, Lord of Lucca. It was completed in 1413.)

ARCHITECTURE. — The façade of the Santa Maria Novella, Florence, “thereon literally began the study of architecture.” (Begun in 1278 by Fra Sisto and Fra Ristoro ; completed in 1349 by Giovanni de Campo. Designed by Leo Battista Alberti.)

PAINTING. — Fra Bartolomeo, “Example of Catholic traditions under pure treatment by a perfect school of painting.” (The “Magdalene” and the “St. Catherine” hang in the monastery at Sienna.)

In 1845 Ruskin also went to Switzerland to see the actual scene of Turner’s “St. Gothard.”

At Florence most of his time was spent in the Santa Maria, Santa Croce, and at the Academie, where he studied Angelico and Ghirlandajo, and roamed at will through the chapels and galleries.

Ruskin went north to Windermere and Ambleside in 1847 ; abroad in 1849, climbed the Montavete, slid down two thousand feet to the source of the Arveron in seven or eight minutes. Stayed in Venice for several months.

Abroad in 1851 with his wife ; in 1853 went to Scotland with Acland and Millais. Abroad again in 1854.

Went through Germany in 1859, although he disliked the art, people, and language of the country of Holbein and Dürer. It was, however, for the purpose of visiting the galleries of Berlin, Dresden, and Munich.

Abroad in 1871, 1872, and 1874.

With Arthur Severn, Ruskin posted through England in 1874, in a carriage built for the purpose.

In 1882 he went abroad to revisit the scenes and places he had learned to love so dearly. He was always glad to return to the Alps, and he had learned more of the ways of nature during his mountain climbing than from any other source. The Dole and Righi had played a part in his life, "the former continually and calmly, the latter at sorrowful intervals."

Lake Maggiore he terms the "Garden of Eden." He admired Italian scenery and the people physically, but deplored their degradation.

"There have been in sum three centres of my life's thought, — Rome, Geneva, and Pisa."

From 1845, he tells us, that all his serious reading was done while travelling abroad, and his life at home was given up to the drudgery of authorship and press corrections, and meeting people who came to see his Turner collection. He was obliged occasionally to send out the following notice to his

## 10 BIBLIOGRAPHICAL CONTRIBUTION TO

friends: "Mr. J. Ruskin is about to begin upon a work of great importance, and therefore begs that in reference to calls and correspondence you will consider him dead for the next two months."

By 1859 Ruskin's views had undergone a great change. "Men must have possibilities of good, but not necessarily be good," to be great artists.

When revisiting the scenes of "The Stones of Venice," he first became interested in Carpaccio's "St. Ursula," and henceforth it was his favorite picture and guiding star. "Carpaccio represents Greek mythology as presented by the Christian mind."

The first mention Ruskin makes of Botticelli was in 1871, during his second term of Oxford lectures. Studied him more minutely while abroad in 1872. The "Zipporah," in the Sistine Chapel, attracted him especially. Botticelli was again treated in lectures on engraving and preface to the "Eagle's Nest."

Ruskin's Oxford lectures on art embody his more mature views on that subject. He considers J. F. Lewis the artist who stands next to Turner as a landscapist.

An exhibition of Ruskin's paintings was held by the Fine Art Society in 1878.

Ruskin became interested in daguerreotypes, and bought a camera. Some of the pictures were later

reproduced in "Stones of Venice." His was the first picture ever taken of the Matterhorn. He studied pre-Raphaelites with Mrs. Jameson, Lord Lindsay, and Rio for authorities. The pre-Raphaelite Brotherhood was not formed by Ruskin, but is based upon principles voiced by him. His pamphlet on the subject was issued in 1851.

Ruskin earned pocket money by writing for magazines. Published, in 1834, in the "Magazine of Natural History," an article on the peculiar formation of the crags of Lauterbrunnen, and another asking the cause for the color of the Rhine water. He was on the staff of Loudon's "Magazine of Architecture." For John Murray he wrote art notes. Wrote architectural articles over the pseudonym *Kata Phusin*, meaning "according to nature."

The first volume of "Modern Painters" appeared in 1843, by "A Graduate of Oxford." Turner had been attacked in "Blackwood's Magazine" in 1836, and "Modern Painters" was Ruskin's defence. "The review raised me to the height of 'black anger,' in which I have remained pretty nearly ever since." It called forth a deluge of criticism. He was well qualified to meet these adverse opinions, however, having travelled so extensively to equip himself for the self-imposed task of defending Turner.

## 12 BIBLIOGRAPHICAL CONTRIBUTION TO

Volume two was published under his own name, but did not appear until 1846, although it was expected to follow the first very closely. This deals with Angelico in Florence and Tintoret in Venice, two schools of painting practically unknown in England at the time. It was well received. After this success he became the criterion of the English art world. Asked to review Lord Lindsay's "Christian Art." See "London Quarterly," 1847.

"Modern Painters," volumes three and four, were written in 1855; volume five 1858.

"Seven Lamps of Architecture" came out in 1849; plates were by the author in soft ground etching, the cover by H. Rogers, from a sketch done at San Miniato by Ruskin.

In 1834, in "Friendship's Offering," a magazine, appeared his first printed verses. He afterwards contributed frequently. The last poems he wrote were written in 1845 at Geneva, "A Rhyme to Mt. Blanc" and "A Criticism of the People of Conflans."

In 1850 his poems were published in book form by his father, and again in 1890 by W. G. Collingwood.

"Stones of Venice" was planned in 1845, but the first volume did not appear until 1851, after his return from the Continent. Many of the lithographs and engravings were done by Ruskin,

others by Armytage, Conseau, Cuff, Le Keux, Boys, and Lupton, the best engravers of the period. It was written at Herne Hill, and contains a complete catalogue of the pictures of Tintoret, a history of the successive styles of architecture, Byzantine, Gothic, and Renaissance. Volumes two and three published in 1853.

In 1854, Ruskin issued a pamphlet pleading for the preservation of ancient buildings and landmarks. The result was the formation of a society for this purpose, and a branch was established in Italy.

“ Notes on the Royal Academy and Other Exhibitions ” were begun in 1855. The first pamphlet went through three editions in one month. In 1856 six editions of the “ Notes ” were sold, such was Ruskin’s standing in the art world. These “ Notes ” created much animosity towards him ; for when a picture was condemned by him, and he was fearlessly truthful, that artist’s work was a drug on the market for the ensuing year.

Elements of drawing (1856) and elements of perspective (1859) were the text-books for the general student of art, his theory being that every one should have an understanding of rudimentary art to be able to appreciate nature. These make the study most interesting.

He wrote an annotated catalogue of the oil and

14 BIBLIOGRAPHICAL CONTRIBUTION TO  
water-color paintings in the Turner Collection.  
Went through five editions.

“Ethics of the Dust” (1866) consists of a series of conversations which actually took place between Ruskin and some of the members of the school at Winnington, where he was a frequent visitor.

“Time and Tide” (1868) is a statement of his social views, clear, condensed, and simple.

“Queen of the Air” (1869) is a study in Greek mythology containing bird myths, animal myths, and plant myths, afterwards appearing in “Love’s Meinie,” “Deucalion,” and “Proserpina” respectively.

“Fors Clavigera” was first issued in 1871, and is a continuation of the work begun in “Time and Tide.” The letters are addressed to the working-men of England. It was the first publication issued by George Allen, and was bought directly by the readers from him.

The second course of lectures Ruskin delivered at Oxford was afterwards published under the title “Aratra Pentelici,” and deals with Greek relief sculpture.

“Proserpina” was written after examining a thistle top while in Scotland (1875-86). It is Ruskin’s theories on botany. With the accepted treatment of that science he held nothing in sym-

pathy. This book tells of the gradual development of plants, and is unique.

“Laws of Fésole” was written as a supplement to “Elements of Drawing” and “Perspective.” It was never completed, as Ruskin originally intended, with a continuation entitled “Laws of Rivo Alto.”

“Saint Mark’s Rest” was written accidentally. It is practically a guide-book to Venice.

Ruskin was left an executor of Turner’s will, but refused to act; but later undertook to arrange the 19,000 drawings and sketches left to the nation. He devised frames to mount the sketches. He worked, with two assistants, every day for six months. In 1881 he published “A Catalogue of the Drawings and Sketches of J. M. W. Turner at present exhibited in the National Gallery.”

By way of relaxation, after hard study or lecturing tours, Ruskin always turned to mineralogy, and he wrote many articles for the “Geological Magazine.” Some of the best specimens of common forms of native silica in the collection of the British Museum were presented by John Ruskin, F. G. S. A catalogue of the same published in 1883. An interesting correspondence between Ruskin and J. B. Jukes, professor of geology at Oxford, was carried on through the pages of “The Reader.”

Ruskin disapproved of cheap literature, which

meant poor paper and poor print. People appreciate more that which is not so easily obtained. Of his writing Ruskin says: "My own literary work . . . was done as quietly and methodically as a piece of tapestry. I knew exactly what I had got to say, put the words firmly in their places like so many stitches, hem edges of chapters round with what seemed to me graceful flourishes, touched them finally with my cunningest points of color, and read the work to Papa and Mamma next morning, as a girl shows her sampler."

Ruskin's father disapproved of his son taking the lecture platform; but in the capacity of a public speaker he was almost more popular than as a writer on art. "As a lecturer Mr. Ruskin was most engaging" (Collingwood). He had great magnetism. The first part of the lecture was read, almost intoned, and he was very constrained. Then he would become most earnest and act out any point he wished to impress upon his audience. The latter part was frequently extemporized.

The halls where his lectures were delivered were filled to overflowing. At the first of his Oxford lectures the small recitation room was quite inadequate, and the assemblage was asked to go to the Sheldonian Theatre.

The "Edinburgh Guardian" prints a most interesting account of his first lecture of the Edinburgh

course in 1853. "His elocution is peculiar, he has difficulty in sounding the letter 'r,' and there is a peculiar tone in the rising and falling of his voice at measured intervals. . . . There are two things with which you are perhaps most surprised, his dress and manner of speaking, both eminently clerical."

"Lectures on Architecture and Painting" was severely criticised in the *Athenæum* (1854), and much disagreeable discussion ensued.

The same year he delivered a course before the workingmen's club conducted by Frederick Denison Maurice, in Great Ormond Street.

Ruskin discontinued his lectures from 1854 to 1857, due to his father's persuasions. However, in 1857 he gave a great many: —

"The Influence of Imagination in Architecture," before the Architectural Association. "Political Economy of Art," at the St. Martin's School of Art, London, and at the Art Treasures Exhibition, Manchester. The most notable lectures of 1858 were on the same subject. "The Deteriorative Power of Conventional Art on our Nation," delivered at the opening of the South Kensington Museum in 1858. At Tunbridge Wells he lectured on the "Work of Iron in Nature, Art, and Policy," and on "Unity in Art," in 1859, at Manchester. The lectures delivered at Camberwell Insti-

## 18 BIBLIOGRAPHICAL CONTRIBUTION TO

tute in 1865 are published under the title, "Crown of Wild Olive, being Work, Labor, and War."

Of the lecture delivered at Cambridge University in 1867 on the "Relation of National Ethics to National Art," only the first page and a synopsis printed in the newspapers the following day remain.

"The Mystery of Life and Arts" was given at the Royal College of Science, Dublin, in 1868, and forms the third part of "Sesame and Lilies."

In 1870 Ruskin was elected to the chair of Slade professor of Fine Arts at Oxford. This was founded by a bequest from Felix Slade, and in all England there was no one so well qualified for the position as John Ruskin. The salary was nominal ; his influence on the coming men of England would be infinite. He held this professorship for nine years. In 1879 he resigned because of ill health. In 1883 he was re-elected, but resigned after a short time because of continued ill health, and because vivisection was permitted in the University.

These lectures covered other topics than art, but all in relation to art. Ten lectures on "Natural Science in Relation to Art" were published as "The Eagle's Nest." Lectures on birds, published as "Love's Meinie." For these he had skins of many different kinds of birds to study their plumage, not their anatomy.

The course on "Niccola Pisano" is published under the title "Val d' Arno," and is largely historical. "It is written with the old nobleness and fire, in which no other living voice, to my knowledge, equals yours" (Carlyle).

"On Botticelli," Eton, 1874.

"On Precious Stones," London Institute, 1877.

"On the Cistercian Architecture," after a visit to Citeaux, the birthplace of St. Bernard.

In 1870 he lectured at Woolwich Royal Military Academy, on "The Story of Arachne," which is still in manuscript (1893. Collingwood).

Ruskin was offered the gold medal of the Royal Institute of British Architects, but declined the honor, as he was not in sympathy with their aims.

He was elected Lord Rector of St. Andrews University, Glasgow, in 1871. Lord Lytton received 79 votes, Ruskin 86 votes. Later it was found that he was disqualified because he was holding a professorship in an English university.

Ruskin says of himself that the true work of his life began with his thirtieth year, 1850. "At the age of forty, Ruskin had finished writing on art" (Collingwood). His earlier books were allowed to run out of print because he came to the conclusion that people read his books not for the lesson he meant to teach, but for the beautiful word-painting and charming style.

## 20 BIBLIOGRAPHICAL CONTRIBUTION TO

It was through art that Ruskin became a social reformer.<sup>1</sup> "Turner made him an art prophet, Thomas Carlyle, called Ruskin's master, made him a social reformer." "The organic relations between art and national character." His science of life lies in the following statement: "There is no wealth but life," and "The final outcome and consummation of all wealth is in the producing as many as possible full-breathed, bright-eyed, and happy-hearted human beings." His social system is based upon the old feudal plan, and is not Utopian. "Work" is the fundamental principle.

Ruskin was a sympathizer with Carlyle in 1850, when criticism of Carlyle was most furious, and became more and more imbued with his theories and influence every year.

Ruskin was prepared for his work as a political economist by his practical experience in so many branches of industry,—understanding architecture, wood carving, metal work, pottery, jewelry, weaving, road-making, crossing-sweeping, house painting with a blunt brush, carpentry (he could take a shaving six feet long); he tried masonry, but found that was too difficult. Once he swept fifteen or twenty steps at the old chapel for his mother. The Domecq daughters, while visiting

<sup>1</sup> Many of the notes on the social views of Ruskin are selected from Mr. Hobson's *John Ruskin: Social Reformer*.

John Ruskin's parents at Denmark Hill, voiced sentiments towards the laborers on their father's estate as the producers of the wherewithal to supply them with fine clothes, travel, and the good things generally of this world. "This gave me the first clue to the real sources of wrong in the social laws of modern Europe, and led me necessarily into the political work which has been the most earnest of my life."

Collingwood says that Ruskin's childish writing showed the same habits of thought that gradually developed into the theories he laid before the world.

Ruskin denounced the teachings of John Stuart Mill, his "protagonist," and advocated the immediate payment of bills in retail or wholesale transactions. He concluded, after years of thought, that the commercial system was at the root of all poverty and crime. "The great mass of the unemployed was due to incapacity, and that in that incapacity the fault of the educated and wealthy." "He advocated the gradual introduction of higher aims into ordinary life, at giving true refinement to the lower classes, true simplicity to the upper" (Collingwood). A beginning was made in this direction by the St. George's Company. His work at the Workingmen's Club, with F. D. Maurice, was another. In 1854 he gave drawing lessons at the club rooms every Thursday evening, assisted

22 BIBLIOGRAPHICAL CONTRIBUTION TO

by Dante Gabriel Rossetti. These continued until 1858, when his other duties compelled him to turn the practical work over to assistants. After 1860 he gave lectures to the club members. They were well attended. His students, both here and at Oxford, loved him.

Ruskin claimed that all artists should be workmen, and all workmen artists. Several very fine copyists and engravers were trained at the Workingmen's Club, and one of these, George Allen, afterwards was his publisher.

The beginning of the St. George's Company was made in 1877, with thirteen acres of land, not far from Sheffield, and Ruskin gave seven thousand pounds, equal to one tenth of his possessions, and two hundred and thirty-six pounds thirteen shillings were collected from those interested. Lord Mount Temple and Sir T. D. Acland were the trustees. The land proved useless for farming, and those who joined knew nothing of agriculture. It was finally turned over to the most competent on trust.

On the Isle of Man there were many old people who had made a living in early life by weaving, but the new inventions in machinery had long ago caused the demand for homespuns to cease. Egbert Rydings, a disciple of Ruskin, gathered a number of these people into a settlement at Laxey

and began the industry of homespun woolen cloth. Ruskin's clothes were made of this material, which is warranted never to wear out.

Albert Fleming is guiding successfully a hand-loom weaving and spinning establishment at Keswick, called the Ruskin Linen Industry. It was in 1875, while Ruskin was Slade professor, that he conducted, personally, the road-making expedition at Hinksey. The road was very much in need of repair, but no one could be discovered whose duty it was to do it. Ruskin organized a band of students from his Oxford classes, and gave them lessons in stone-breaking and road-making. The road was not much improved, but it afforded great opportunity for the local wag, and an object lesson for the world at large. At the crossing sweeping between the British Museum and St. Giles, his gardener, Downes, was supervisor of a corp of men employed by Ruskin, who sometimes assisted also. His theories of a good landlord were exemplified in a piece of property in London, left to him by his father. He had suitable houses built, and rented them at the rate of five per cent., other landlords in the neighborhood realizing twelve per cent. He finally sold it for thirty-five hundred pounds.

Ruskin's tea shop was an actual experiment. One of his many superannuated servants was

## 24 BIBLIOGRAPHICAL CONTRIBUTION TO

placed in charge. The tea was of excellent quality, sold to the poor people for the same price paid for inferior grades. It proved a paying investment, and other articles were later offered for sale. Ruskin felt the sufferings of the masses as acutely as though they were his own, and to alleviate this misery was the problem which from 1860 was the one thought of his life. He made a recluse of himself in his mountain home at Mornex that he might think out undisturbed the best way to help these people to help themselves. He brooded over their condition until it produced his mental collapse.

He was brought up in strictest Scotch Evangelicalism. His parents, during their Swiss travels, called his attention to the different aspects of the Protestant and Catholic cantons. The former were "busy and clean," the latter "idle and dirty," and although the rites and ceremonies of the Romish services had a fascination for him while young, he thought Papacy should be exterminated. Later on, when allowed to travel alone with his valet, he was most punctilious about the way his Sundays were spent. He never sketched nor climbed mountains, always attended morning service, and if there was no English church he read the Morning Prayer and Litany himself. Once he broke his rule, and climbed a peak with Couttet,

his guide ; it "remains a weight on my conscience until this day." Once only did he ever make a sketch on Sunday.

George Herbert was greatly admired by Ruskin. "Whatever has been wisest in thought or happiest in the course of my following life was founded at this time on the teaching of Herbert."

Ruskin believed "that the life of religion depended on the force of faith, not on the terms of it." He believed in fortune and fortune-telling.

The first shock his religious feeling received was from a monk of the Carthusian Monastery, who disparaged the surrounding beauties. Ruskin felt that if he lived in the midst of so much beauty he could never grow insensible of it, and could never be otherwise than good. He attached great importance to the monk's careless remarks : "We do not come here to look at the mountains."

By 1859 Ruskin's father and mother considered him a heretic. Theology had taught him to look for a different world than he had found, and poetry likewise had led him to look for the impossible. By 1866 he was not a believer in any definite creed. "He regarded the fear of God and the revelation of the Divine Spirit as great facts" (Collingwood). A personal creed was the result. Cardinal Manning talked Roman Catholicism to Ruskin, but never successfully, although many

reports became current at the time. He had been doubtful of the immortality of the soul, but in 1876 a medium, whom he met, showed him his dead fiancée. This convinced him, and afterwards he became more religious and he studied the Bible more closely.

When he was sixteen Ruskin had a love affair which was quite serious. He fell in love with the daughter of his father's Spanish partner, Adèle Domecq. His mother disapproved because the young lady was a Catholic. His affection was not reciprocated, however, or Mrs. Ruskin's consent might not have been essential. Miss Domecq married a few years later, and Ruskin went abroad in search of health. He was married, April 10, 1848, to Euphemia Chalmers Gray, "a fair Maid of Perth," for whom, years before, he had written "King of the Golden River." It was an arrangement between the parents of the contracting parties, and they were quite uncongenial. They separated in 1854.

When he was fifty-three years of age he became very much attached to one of his pupils, despite a great disparity of years. She held strong religious views, and until Ruskin could make certain statements of belief she refused to marry him. This he could not do. She died soon afterwards. "There was something in girls I never under-

stood." He was born under Saturn, and his line of luck was broken at the head and heart.

The first money Ruskin was given was an income of two hundred pounds a year, by his father, in 1834. Before that he had earned money by writing. Most of this allowance went for Turner pictures. He was left 160,000 pounds at his father's death. Of this he gave away nearly all: 17,000 pounds were given to his poor relations; 15,300 pounds were given in one year to various charities; 5000 were for the chair of drawing at Oxford, presented at Convocation in 1871. He once disposed of a piece of property for 3500 pounds; of this amount the cost of a silk umbrella was spent upon himself, the rest going to charities. In his later years his income was derived entirely from his books. In these transactions he won for himself the title of "a great tradesman."

His annual income from the sale of his books in England averaged 4000 pounds. The number of copies sold since his works have been reprinted in cheap editions are as follows:—

Sesame and Lilies . . . .	40,000	copies.
Frondes Agrestes . . . .	34,000	"
Crown of Wild Olive . . . .	31,000	"
Unto this Last . . . .	30,000	"
Seven Lamps . . . .	29,000	"
King of the Golden River . . . .	22,000	"

## 28 BIBLIOGRAPHICAL CONTRIBUTION TO

Queen of the Air . . . . .	14,000	copies.
Time and Tide . . . . .	13,000	"
Joy Forever . . . . .	12,000	"
Mornings in Florence . . . . .	11,000	"
Eagle's Nest . . . . .	11,000	"
<hr/>		
Total . . . . .	247,000	"

From Orpington his books were sold directly to the reader. For "Sesame and Lilies" he received \$1.75 and \$2.25 per volume, but later the price was raised to \$4.50 and \$5.00 per volume. At this latter price it went through six editions. A small-sized edition was brought out later to sell for \$1.25 per volume. Of this four editions sold of 3000 volumes each.

Ruskin was never very strong, and all his life he taxed his strength to the utmost. At the age of eight he had his first serious illness. In 1841 it was feared by his parents that he was going into consumption. In 1845 he again showed signs of decline, and on his wedding trip, in 1848, a return of the old symptoms drove him to Switzerland, where he always enjoyed better health than elsewhere. The cough returned from time to time.

Not until 1867 did any indication of his later illness appear. He was ill in 1871, and three years later he tells of "failing strength, care and hope." He went abroad hoping to receive the usual bene-

fit, but he suffered a serious relapse, and Christmas Day, 1876, found him stricken with brain fever. Until the summer of 1878 he was quite an invalid. When he was allowed to work he overtaxed his brain, and in the winter he was very ill again with the second attack. For the third time, in 1882 and again in 1889, he was quite given up by the physicians. He disliked to take medicine, and he was a very hard patient to manage. After that he led a quiet life, and never took up his work again. His time was spent in visiting his friends in the neighborhood, receiving them at his home, and reading the new books and daily papers.

Ruskin had lived at Brantwood since 1872, and here he died January 20, 1900, being eighty-one years of age. He passed away peacefully after a short illness, and was buried in the little church-yard at Coniston. A place in Westminster had been selected, but his cousin respected what she knew would be his wishes in the matter. Charles Eliot Norton was appointed literary executor. A uniform edition of Ruskin's works will perhaps be published later on. An authorized biography seems unnecessary. "Præterita" and Collingwood's "Life" have accomplished almost all that could be desired.

Ruskin's estimate of a few of the men and women who influenced his life is worth giving: —

### 30 BIBLIOGRAPHICAL CONTRIBUTION TO

He spoke respectfully of the work of Darwin and Tyndall. He praised the work of Alma-Tadema.

In 1875 he wrote disparagingly of Gladstone, as the leader of the party. Ruskin visited him in 1878, and in reprinting the letter containing this condemnation these portions were omitted and a blank space left, and in the centre these words, "A memorial to rash judgment."

Dante Gabriel Rossetti he admired for his imaginative powers.

He once saw Wordsworth and Southey in church. Wordsworth's appearance did not please him at all.

Mrs. Jameson he considered "absolutely without knowledge or instinct of painting, and had no sharpness of insight for anything else ; but she was candid and industrious, with a pleasant disposition to make the best of all she saw, and to say compli-antly that a picture was good if any one had ever said so before."

He criticised Whistler most severely, and a suit was entered against him by Whistler for libel. Ruskin lost the suit and had to pay damages to the extent of one farthing. The costs were paid by subscription by his friends. Ruskin wrote of Whistler as "a coxcomb."

He thought Turner the "epitome of all art, the concentration of all power ; there is nothing that

ever artist was celebrated for that he cannot do better than the most celebrated. He seems to have seen everything, spiritualized everything in the visible world ; there is nothing he has not done, nothing he dares not do ; when he dies there will be more of nature and her mysteries forgotten in one sob than will be learnt again by the eyes of a generation."

He wrote : " No description of mine is worth four lines of Tennyson."

#### EDUCATION

Ruskin's only teacher until he was fourteen years of age was his mother, who had the happy faculty of making his studies interesting, even to his Latin grammar. She had him read the Bible aloud from cover to cover once a year ; the slightest error was corrected. He memorized the following chapters :—

Exodus, chapters 15, 20.

Deuteronomy, chapter 32.

Second Samuel, chapter 1, from the seventeenth verse to the end.

First Kings, chapter 8.

Psalms, chapters 23, 32, 90, 91, 103, 112, 119, 139.

Proverbs, chapters 2, 3, 8, 12.

Isaiah, chapter 58.

Matthew, chapters 5, 6, 7.

## 32 BIBLIOGRAPHICAL CONTRIBUTION TO

Acts, chapter 26.

First Corinthians, chapters 13, 15.

James, chapter 4.

Revelation, chapters 5, 6.

He attributes his "clear insight and analytical power to this early training."

His father read aloud every evening, and Ruskin heard most of Shakespeare, Fielding, and the Waverley Novels in this way. When Ruskin was fourteen, Mr. Rowbotham instructed him in mathematics. Osbourne Gordon became his tutor in 1836. Entered Oxford, Christ Church, in 1837. He spent much time on poetry, and competed three times for the Newdigate prize. The first time it was won from him by Arthur P. Stanley, afterwards Dean. The next year Ruskin submitted the "Exile of St. Helena," but it was won by Henry Dart. In 1838 the prize was won with "Salsette and Elephanta," by Ruskin. In 1840 he expected to take his degree, but his health gave way from overwork. He returned to England in 1841, however, and read under his former tutor and took a B. A. with an honorary double fourth. He was strong in divinity, philosophy, and mathematics, but his Latin was always weak. He received his M. A. in 1843, when he was twenty-four.

Ruskin gives little credit to Oxford for his learning. His philosophical studies covered Al-

drich, Bacon, Locke, Aristotle, Plato, Thomas Browne, and Dugald Stuart and other Scotchmen. In 1869 he began to study Egyptology through Max Müller.

Ruskin was elected Fellow of Corpus Christi College, Oxford, in 1871. He studied music under Marshall ; art, first with Copley Fielding, Prout, Northcote, and Runciman.

**FIRST WRITINGS.** — When seven years of age, Ruskin wrote descriptions of his travels in verse, then a story, after the style of Miss Edgeworth's books, called "Harry and Lucy . . . in 4 volumes, with copper plates, printed and composed by a little boy." His first published writings were the poems printed in "Friendship's Offering," in 1836. His first published book was volume one of "Modern Painters."

#### NUMBER OF BOOKS PUBLISHED, 86.

**PERSONALITY.** — Ruskin was between five feet ten and eleven inches in height, slim, had deep-set blue eyes, light brown hair worn quite long, large aquiline nose, good perceptive faculties, sensitive mouth. Later in life he wore a long white beard. His hair, though white, remained thick. "They 've been doing photographs of me again, and I am an orang-outang as usual and am in despair. I thought, with my beard, I was beginning to be

### 34 BIBLIOGRAPHICAL CONTRIBUTION TO

just the least bit nice to look at. I would give up half my books for a new profile."

His hands were beautiful. He generally wore homespun from Laxey and a light blue tie; a frock coat and a white vest on the lecture platform. Always wore *Gladstonian* collars.

Ruskin was an exceptionally fine conversationalist, and an equally good listener. "John Ruskin, boy and man, had a terrible power of winning hearts" (Collingwood). He was always genial, always most respectful to his mother.

Ruskin's character was very strong, and asserted itself at an early age. He enjoyed the theatre from childhood, was fond of music, especially singing. He was fond of a joke, was very neat, and loved cleanliness, which he inherited from his mother, and from his father "solidity and soundness." His "power of taking pains" was one of his most marked characteristics. He was very impulsive and had a vivid imagination; a very just critic, very enterprising, liberal with his money; unobtrusive in his sorrows, chivalrous. He liked to begin a drawing, but dreaded the finishing; disliked ugly people; did not smoke. He was very fond of young people, and loved children,—once gave a dinner for three hundred and fifteen. He loved animals, and spent days at the Zoölogical Gardens. In his younger days he owned a dog named Dash,

then followed collies, St. Bernards, bulls. He studied the habits of animals with great interest ; delivered a lecture on snakes in 1880.

Ruskin was a strong supporter of the Society for the Prevention of Cruelty to Animals, and formed a society of children, called the "Society of Friends of Living Creatures," in 1885.

**ENVIRONMENTS.** — Ruskin was born at 54 Hunter Street, Brunswick, London. In 1822 they moved to Herne Hill ; thence to Denmark Hill, Dulwich, in 1842, but Ruskin was always more fond of Herne Hill. The Denmark Hill home was on Vauxhall Road. It stood in seven acres of land, half in kitchen garden and an orchard of almond and peach trees. The rooms of the house were hung with the pictures of Turner, Copley Fielding, and two portraits of John Ruskin, the boy, by Northcote. His own study was very plain and simple. The household was well conducted by Mrs. Ruskin. When her son entered Oxford she took rooms in the town that she might be near him, and every evening Ruskin came to take tea with her. He and his bride lived at 31 Park Street, London, for a short time, and also at Herne Hill.

Miss Joanna Ruskin became an inmate of their home in 1864. Later she married Arthur Severn. She was very devoted to Ruskin's mother during

her declining years, and remained with him until he died. Ruskin went to live at Brantwood on Lake Coniston, Cumberland, in 1872. Tent House, occupied once by Tennyson, is also on the lake, and ten miles away are Grasmere and Dove Cottage.

Brantwood<sup>1</sup> is a rambling house built of rough-cast and pebbles, covered with vines. Ruskin made many additions to the original building. The house stands at the foot of a steep mountain, and from the windows fine views of the surrounding country are obtained, including the lake and "The Old Man." The garden flowers are poppies, hollyhocks, rue, sweet marjoram ; the margins are marked with boxwood. The lawn is cut with a scythe, not a lawn-mower. Hot-houses supply grapes and strawberries to the sick of the neighborhood. A brass knocker is on the door. The entrance hall is square, and the walls are hung with "Fair Rosamund," "Thisbe," and "Cleopatra," by Burne-Jones, several pictures by Prout, and several by Ruskin. The drawing-room is done in blue, and there are not many pictures ; the dining-room is in green, and is a very large room with a fine view. The pictures are Tintoret's "Titian," portraits of Reynolds and Turner by Ruskin, Raphael by a pupil, portraits of Ruskin's father and mother

<sup>1</sup> Much of the description of Brantwood is taken from Mr. Elbert Hubbard's *Little Journeys*.

by Northcote, and his own two portraits by the same artist. The library is subdued in coloring ; only three etchings and two water-colors adorn the walls. The chairs are leather-covered ; the table is strewn with magazines, newspapers, and photographs. Ruskin's own sanctum was the turret room, which was strictly private. It is furnished with old-fashioned furniture. The walls of this room and his sleeping-room are closely hung with his Turner pictures. Many of them have been discussed in "*Modern Painters*."

He had also many very rare and valuable books and manuscripts. Of late years he had used a typewriter quite extensively. Candles were burned in the house altogether, neither gas nor lamps being allowed.

Ruskin was always very anxious to have a home of his own in the Alps, and after many fruitless attempts and laughable experiences he secured one at Mornex, two thousand feet above the level of the sea and overlooking Mont Blanc.

When in Venice, Ruskin stayed at La Calcina, in the Latin quarter. It faces the Giudecca and is opposite the Church of Il Redentore and the Church of the Gesuiti.

**FAVORITE AUTHORS.** — Shakespeare, Pope, Byron, George Herbert, Wordsworth, Shelley, Scott, Rousseau.

38 BIBLIOGRAPHICAL CONTRIBUTION TO

**FRIENDS.**— Thomas Carlyle, Mrs. Carlyle, Dr. John Brown, Mrs. Jameson, Sir William Gull, M. D., Sir Charles Newton, Lord and Lady Mount Temple, Sir Henry Acland, Henry Dart, John Lewis, Miss Prout, W. M. Thackeray, Dean Stanley, James A. Froude, Joseph Severn, J. D. Harding, George Richmond, J. E. Millais, Robert and Elizabeth Barrett Browning, Frederic Denison Maurice, Dante Gabriel Rossetti, Burne-Jones, William Morris, Charles Eliot Norton, Mrs. Harriet Beecher Stowe, W. J. Stillman, Charles Hallé, W. G. Collingwood, A. D. O. Wedderburn, Arnold Toynbee, W. H. Mallock, C. H. Moore, Prince Leopold, W. E. Gladstone, Cardinal Manning, Godfrey Windus, Max Müller, Lord Lindsay, Sir W. Boxall, R. A.

ESTIMATES OF RUSKIN

ON ART

**COLLINGWOOD.**— “ Ruskin did for English art what Aristotle did for Greek ethics.” “ Ruskin’s work went on until he was practically acknowledged to be the leading authority upon matters of art — almost the dictator of taste.” “ He knew more about scenery than most geologists and more about geology than most artists.”

BENJAMIN.—“With all the extravagance of his works was blended so much that was really true and great that at one time he exerted a salutary influence on English art. But he is, after all, a man of only one idea, he cannot adapt himself to the shifting forms of art suggested by different circumstances.”

HOPPIN.—“Ruskin . . . has done more for the right understanding of art than any living man or artist.”

OLIPHANT.—“Ruskin is one of the most distinguished of living critics.” “Feeling and criticism of the present day are so largely influenced by Mr. Ruskin.”

TURNER.—“He knows a great deal more about my pictures than I do; he puts things into my head, and points out meanings that I never intended.”

ANONYMOUS.—In “Blackwood’s Magazine” for January, 1860: “Mr. Ruskin has been before the world for some time as the most voluminous, the most confident, and the most dogmatic of art critics. He has astonished his readers no less by his platitudes than by his paradoxes. . . . There is nothing more painful in Mr. Ruskin’s works than the total want of reverence for things human and divine which pervades them.”

## ON LITERARY WORK

ALLISON.—“His great and varied genius and taste appear equally conspicuous in his ‘Seven Lamps’ (as in ‘Modern Painters’), one of the most profound and original works of the kind in the English language.”

BRONTË.—“The ‘Stones of Venice’ seem nobly laid and chiseled. How grandly the quarry of vast marbles is disclosed! Mr. Ruskin seems to me one of the few genuine writers as distinguished from bookmakers of this age. His earnestness amuses me, for I cannot help laughing to think how utilitarians will fume and fret over his deep, serious, (they will think) fanatical reverence for art.”

“I congratulate you [the publishers] on the approaching publication of Mr. Ruskin’s new book. If ‘Seven Lamps of Architecture’ resemble their predecessors, ‘Modern Painters,’ they will be no lamps at all, but a new constellation; seven bright new stars for whose rising the reading world ought to be anxiously agape.”

CARLYLE.—“It is written with the old nobleness and fire, in which no other living voice, to my knowledge, equals yours.”

COLLINGWOOD.—“Ruskin was the first writer whose contemporaries, during his lifetime, formed

societies to study his work." "The best men . . . were the first to recognize Mr. Ruskin's genius."

ENGLISH CYCLOPÆDIA OF BIOGRAPHY.—"One of the greatest masters of diffused writing ; he is one of the strongest in condensed invective."

JAPP.—"Not a single English writer has been on the whole more consistent from first to last than Ruskin." "Ruskin has . . . remarkable and ready power of giving sensuous form to all his impressions." "With him to feel is to embody : his experiences, be they commoner or deeper, almost of themselves start into beautiful and appropriate form, in which we see the results of large culture and well-directed imagination."

RHOADES. — "Brilliant gifts, eloquence, and enthusiasm made him one of the most influential and effective teachers of his generation."

RITCHIE. — "Ruskin should have been a novelist. When he chooses to describe a man or a woman, there stands the figure before us ; when he tells a story, we live it. His is rather the descriptive than the constructive faculty ; his mastery is over detail and quantity rather than over form."

ROSSETTI, W. M. — "He has evinced an overwhelming superiority in those other faculties of perception, fervor, and eloquence constituting a vigorous individualism and initiating force."

SAINTSBURY. — "All his work in reality bears

the same marks,— an intense love of beauty, a restless desire to theorize on beautiful objects, a vivid imagination, a rather weak logical gift, a strong but capricious moral sense, a knack of succumbing to any tempting current theory, a marvellous command of eloquent prose, and as must be constantly repeated, an utter absence of critical faculty properly so-called.” “Mr. Ruskin’s [thought] is for the most part purely original . . . and at times it has really marvellous vigor, felicity, and truth ; at others, and just as often, it borders on sheer nonsense.” “A crotcheteer with a tongue of gold.” “‘*Stones of Venice*’ . . . is *the* book of descriptive prose in English.” “Ruskin’s books, if read simply for enjoyment, will be found to contain the very finest prose (without exception and beyond comparison) which has been written in English during the last half of the nineteenth century.”

SMITH, SIDNEY.—“Transcendent talents, presenting the most elegant and powerful language which should work a complete revolution in the world of taste.”

SYMONDS, J. A.—“Ruskin has shown how far a gifted writer can miss the mark through want of sympathy,” in his lecture on Michael Angelo and Tintoret.

TAVENER, LUCKING.—“It has been acknow-

ledged that he is the greatest master of English prose."

THOREAU. — "I have just read Ruskin's 'Modern Painters.' . . . I am disappointed in not finding it a more out-of-door book, for I had heard that such was its character. But its title might have warned me. He does not describe nature as nature, but as Turner painted her. Although the work betrays that he has given close attention to nature, it appears to have been with an artist's and critic's design."

HAMERTON, P. G. — "Of prose writers Ruskin stands quite alone."

#### ON RELIGIOUS THOUGHT

COLLINGWOOD. — "He is different from other men you know just by the breadth and vividness of his sympathies, by power of living as few other men can live in admiration, hope, and love. Is not such a life worth living whatever its monument be?" "Ruskin did not know there was another life; he hoped there was, and yet if he were not a saint or a Christian, was there any man in the world who was nearer to the kingdom of heaven than this stubborn heretic?"

HOPPIN. — "Ruskin has been an apostle of good in other things besides art, and has fought a glorious fight against untruth and materialism."

#### 44 BIBLIOGRAPHICAL CONTRIBUTION TO

**TUTHILL.**—“As a Christian philosopher Mr. Ruskin deservedly ranks with the ‘Judicious’ Hooker, the eloquent Jeremy Taylor, and the ‘Divine’ Herbert. A devout spirit animates and inspires all his books. . . . He has an ever-realizing sense of the presence of God, and acknowledges that Divine Presence not with light words, but with words of solemn import,—not as the God of nature alone, but as the Almighty Father and Friend revealed in the life-giving Gospel of Jesus Christ.”

**WAKEFIELD.**—“To make people think ever has been Mr. Ruskin’s aim.”

**HUBBARD, ELBERT.**—“I believe John Ruskin, William Morris, Henry Thoreau, Walt Whitman, and Leo Tolstoi to be Prophets of God, and they should rank in mental reach and spiritual insight with Elijah, Hosea, Ezekiel, and Isaiah.”

#### ON HIS SOCIAL WORK

**CARLYLE.**—“Dear Ruskin: This ‘Fors Clavigera,’ letter No. 5, which I have just finished is incomparable, a quasi-sacred consolation to me which almost brings tears into my eyes. Every word of it is as if spoken not out of my poor heart only, but of the eternal skies, words winged with Empyrean wisdom lightning, and which I really do not remember to have heard the like of. Con-

tinue, while you have such utterances in you, to give them voice. They will find and force entrance into human hearts, whatever the 'angle of incidence' may be, that is to say, whether for the degraded and inhuman Blockheadism we so-called men have become, you come in upon them at the broadside, at the top, or even at the bottom, Enge ! Enge !"

HOBSON. — "He ever seeks to touch the heart as well as to convince the understanding." "'Muneris Pulveris' is the most systematic of his books." "He has amply justified his claim in the theory of social economics." "There is in Ruskin nothing of the intellectual 'wrecker.' His analytic faculty, directed against the faults of a bad system of art, education, or social order, is always charged with a spirit of repair, which is eager to exert itself in imposing order upon chaos, supplanting noxious weeds by wholesome fruit-bearing plants, and preparing the barren ground for useful cultivation." "He might be classed as a utilitarian." "He humanized political economy." "He succeeded in telling our age more of the truths it most requires to know than any other man." "Mr. Ruskin will rank as the greatest social teacher of his age not merely because he has told the largest number of important truths upon the largest variety of vital matters, in language of penetrative force, but

#### 46 BIBLIOGRAPHICAL CONTRIBUTION TO

because he has made the most powerful and the most felicitous attempt to grasp and to express as a comprehensive whole the needs of a human society and the process of social reform."

JAPP. — "Ruskin's mission . . . is to recall men to a fact almost forgotten in the midst of the great mechanical advances and material enrichment of the age, — the sacredness of individual life." "He was a thorough scholar, a bold and original thinker, and a man of keen insight, not only into nature and her laws, but also into human life and its manifold relations."

SAINTSBURY. — "A political economist, who would bankrupt Eldorado and unsettle Sparta."

#### MISCELLANEOUS

TOLSTOI. — "Ruskin is one of the greatest men of the age, and it pains me to notice that English people generally are of a different opinion. But 'no man is a prophet in his own country,' and the greatest men are seldom recognized in their own generation, for the very reason that they are so much in advance of their age. Their contemporaries are unable to understand them."

BROWNING, ELIZABETH BARRETT. — "I like Mr. Ruskin very much and so does Robert; very gentle, yet earnest, refined, and truthful, I like him very much. We count him one among the valuable acquaintances made this year in England."

Memorial sent to Ruskin on his birthday, February 8, 1899. Signed by the trustees of the British Museum, Prince of Wales, representatives of the National Gallery, Royal Academy, Oxford Guild, and Ruskin societies: "We feel that the world is richer for that which you have been able to accomplish, year by year, in ever-widening extent. There is an increasing trust in your teaching, an increasing desire for the noble ideals you have set before mankind in words which we feel have brought nearer to our hearts the Kingdom of God upon earth. It is our hope and prayer that the joy and peace you have brought to others may return in full measure to your own heart, filling it with the peace which comes from love of God and the knowledge of the love of your fellow men."

## BOOKS BY PRODUCTION CHRONO- LOGICALLY

- 1843. Modern Painters. Volume I.
- 1846. Modern Painters. Volume II.
- 1849. Scythian Guest. Printed separately.
- 1849. Seven Lamps of Architecture.
- 1850. Poems in book form. They had previously  
appeared as follows:—
  - 1835. Salzburg, first printed in “Friend-  
ship’s Offering,” pp. 37, 38.  
Fragments from a metrical jour-  
nal, *ibid.*, pp. 317–319.
  - 1836. The Months, *ibid.*, pp. 290, 291.
  - 1837. The Last Smile, *ibid.*, p. 102.  
Full Broad and Bright is the Silver  
Light, reprinted from Leoni, in  
“Friendship’s Offering,” pp. 217–  
226.
  - 1838. The Scythian Grave, “Friendship’s  
Offering,” pp. 116–118. Signed  
J. R., Christ Church, Oxon.  
Remembrance, *ibid.*, pp. 119, 120.  
Signed P.  
Christ Church, Oxford, *ibid.*, pp. 287,  
288.

1839. A Scythian Banquet Song, "Friendship's Offering," pp. 25-39. Signed J. R., Christ Church, Oxon.

**Aristodemus at Platæa**, *ibid.*, pp. 140-142.

The Recreatant, first printed in the "Amaranth," pp. 56, 57. Signed J. R.

The Wreck, *ibid.*, p. 90. (The "Amaranth" is a miscellany of original prose and verse contributed by distinguished writers. Ed. by T. K. Hervey, London.)

Song—We Care not What Skies are the Clearest, first printed in the "London Monthly Miscellany," p. 486.

Song—Though Thou Hast not a Feeling for One, *ibid.*, p. 491.

Horace—*Iter ad Brundusium*, *ibid.*, p. 500.

Memory, *ibid.*, p. 536.

The Name, *ibid.*, p. 558.

Canzonet—The Winter Chill, *ibid.*, p. 604.

Fragments from a meteorological journal, *ibid.*, p. 624.

Canzonet—There 's a Change in the Green Leaf, *ibid.*, p. 635.

The Mirror, *ibid.*, p. 653.

50 BIBLIOGRAPHICAL CONTRIBUTION TO

1839. Song of the Tyrolese after the Battle  
of Brixen, "Friendship's Offer-  
ing," p. 739.

Salsette and Elephanta, prize poem,  
printed and published by J. Vin-  
cent, 1839. Separate edition by  
Allen, 1879.

1840. The Scythian Guest, "Friendship's  
Offering," pp. 52-60. Printed  
separately in 1849.

The Broken Chain, *ibid.*, pp. 137-  
154.

To . . . (Adèle), *ibid.*, pp. 244-248.  
Signed P.

1841. The Tears of Psammeritus, *ibid.*,  
pp. 37-45.

The Two Paths, *ibid.*, pp. 37-74.

The Old Water-Wheel, *ibid.*, pp. 107,  
108, signed K. Φ. (Kata Phusin).

Farewell, *ibid.*, pp. 168-180. Signed  
Móvogtos, September, 1839.

The Departed Light, *ibid.*, pp. 217,  
218. Signed P.

Agonia, *ibid.*, p. 288, signed \*\*\*.

The Broken Chain, Pt. III., *ibid.*,  
pp. 311-319.

1842. The Last Song of the Arion, *ibid.*,  
pp. 43-51.

The Hills of Carrara, *ibid.*, pp. 159-  
161.

1843. The Broken Chain, Pts. IV., V., with a drawing of Ambrose by the author, engraved by E. Goodall, "Friendship's Offering," page not given.

1844. The Battle of the Montenotte, *ibid.*, pp. 59-69.

A Walk in Chamouni, *ibid.*, pp. 141-144, with drawings by the author of "The West Coast of Genoa" and "Le Glacier des Bois," engraved by J. C. Armytage.

1845. The Old Seaman, first printed in the "Keepsake," pp. 63, 64.

The Alps seen from Marengo, *ibid.*, p. 270.

La Madonna dell' Acqua, first printed in Heath's "Book of Beauty," pp. 18, 19.

1846. Written among the Basses Alps, *ibid.*, p. 109.

The Glacier, *ibid.*, p. 110.

Mont Blanc, *ibid.*, p. 35.

The Arve at Cluse, *ibid.*, p. 234.

Poems that had not previously appeared in print until published in the collection of 1850 are as follows:—

Song — I Weary of the Torrent.

The Avalanche.

The Emigration of the Spirits.

Ehrenbreitstein.

Good Night.

52 BIBLIOGRAPHICAL CONTRIBUTION TO

On Adèle by Moonlight.  
The Gipsies.  
The Exile of St. Helena.  
Charietie.  
Mont Blanc Revisited.

1851. Stones of Venice. Volume I.  
Pre-Raphaelitism.  
Notes on the Construction of Sheepfolds.  
King of the Golden River.  
Examples of Architecture of Venice.

1852. National Gallery Letters.

1853. Stones of Venice. Volumes II. and III.

1853-60. Giotto and his Work at Padua.

1854. Pamphlet for the Preservation of Ancient  
Buildings and Landmarks.  
Opening of the Crystal Palace.  
Lectures on Architecture and Painting.  
Letters to the "Times."

1855. Notes on the Royal Academy.

1856. Notes on the Royal Academy.  
Modern Painters. Volumes III. and IV.  
Harbours of England.

1857. Political Economy of Art.  
Notes on the Turner Gallery at Marlborough  
House.  
Notes on the Royal Academy.  
Elements of Drawing.  
Catalogue of the Turner Sketches and Draw-  
ings at Marlborough House.  
Catalogue of Turner's Sketches in the Na-  
tional Gallery.

1858. Inaugural Address at Cambridge.  
Notes on the Royal Academy.

1859. Two Paths.  
Elements of Perspective.  
Oxford Museum.  
Notes on the Royal Academy.

1860. Modern Painters. Volume V.  
Unto this Last.

1861. Tree Twigs.

1862-63. Munera Pulveris.

1863. Forms of Stratified Alps. Printed separately.

1865. Sesame and Lilies.

1866. Crown of Wild Olive.

1868. Ethics of the Dust.  
Leoni.  
Time and Tide.  
Notes on the General Principles of Employment for the Destitute and Criminal Classes.

1869. Catalogue of Pictures in Illustration of Lectures on Flamboyant Architecture.  
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Queen of the Air.

1870. Catalogue of Examples arranged for Elementary Study in the University Galleries.  
Lectures on Art.  
Samuel Prout. Privately printed.  
Verona and its Rivers.

1871-84. *Fors Clavigera.*

54 BIBLIOGRAPHICAL CONTRIBUTION TO

1872. *Aratra Pentelici.*  
*Eagle's Nest.*  
*Monuments of the Cavalli Family, Verona.*  
*Relations between Michael Angelo and Tin-toret.*

1873. *Ariadne Florentina.*

1873. *Love's Meinie.*  
*Nature and Authority of Miracle.* Printed privately.

1874. *Val d'Arno.*

1875. *Deucalion.*  
*Frondes Agrestes.*  
*Notes on the Royal Academy.*

1875-77. *Mornings in Florence.*

1875-86. *Proserpina.*

1876. *Bibliotheca Pastorum.*

1877. *Bibliotheca Pastorum.* Volume II.  
*Guide to the Principal Pictures in the Academy of Arts, Venice.*

1877-78. *Laws of Fésole.*

1877-84. *Saint Mark's Rest.*

1878. *Notes on the Turner Exhibition.*

1879-80. *Circular respecting the Memorial Studies at St. Mark's.*  
*Lord's Prayer and the Church; letters.*  
*Notes on the Prout and Hunt Exhibit.*  
*Salsette and Elephante.*

1880. *Arrows of the Chace.*

1880-85. *Bible of Amiens.*

1880. *Elements of English Prosody.*

1881. Catalogue of Drawings and Sketches by J. M. W. Turner, R. A., at present in the National Gallery.

1883. Art of England.  
Catalogue of Silicious Minerals.

1884. Catalogue of Minerals given to Kirkecudbright Museum.  
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Storm Cloud of the Nineteenth Century.

1885. Bibliotheca Pastorum. Volume IV.  
Cœli Enarrant.  
On the Old Road.

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1889. Two Letters concerning "Notes on the Construction of Sheepfolds."

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## **INDEX**



## INDEX

ABBOTT, L. D., 136, 140.  
Academy of Venice, ix.  
Acland, Sir Henry, 38, 103.  
Acland, Sir T. D., 22, 62, 106.  
Adams, John C., 141.  
Alexander, F., 100, 104, 106.  
Allen, George, 14, 22.  
Allen, Grace, 105.  
Allibone Dictionary of Names, vii.  
Allingham, W., 112.  
Allison, 40, 108.  
Alma-Tadema, 30.  
Alpine Club, London, ix.  
Alps, 5, 6, 8, 69, 78.  
Amaldi, 5.  
American Catalogue, vii.  
American Library Association Index, vii.  
Angelico, Fra, 5, 101; in vol. ii. of Modern Painters, 12.  
Angelo, Michael, 5, 54.  
Annual Literary Index, vii.  
Aratra Pentelici, 14, 54, 55, 86.  
Architectural Association, lecture before the, 17.  
Architecture, 5, 119; influence in forming Ruskin's taste in, 8.  
Ariadne Florentina, 54, 56, 86.  
Aristotle, 102.  
Arrows of the Chace, 54, 56, 63, 86, 106, 119.  
Art of England, 55, 56, 86, 119.  
Art Treasures Exhibition, Manchester, lecture before, 17.  
Arundel Society, 101, 107.  
Athenaeum, 17.  
Athenaeum Club, London, ix.  
Attack on Turner in Blackwood's, 11.  
Atwell, H., 104, 102.  
Axon, W. E. A., 108.  
B. A., 109.  
Bain, Alex., 108.  
Baldry, A. L., 108.  
Baldwin, 108.  
Ballantyne, J., 108.  
Banacand, Leon, 137.  
Barclay, T., 104.  
Bartolomeo, Fra, 8.  
Bateman, Maud A., 105.  
Baylies, Wyke, 108.  
Bayne, P., 102, 109.  
Beers, H. A., 113.  
Bell, C. F., 109.  
Bellini, John, 7.  
Benedetto, 7.  
Benjamin, S. G. W., 39, 109.  
Bennet, W. C., 106.  
Berdoux, J., 133.  
Berkeley, M., 139.  
Berthelot, R., 109.  
Bible chapters memorized by Ruskin, 31.  
Bible of Amiens, 54, 56, 79.  
Bibliographie de la France, vii.  
Bibliographie der Deutschen Zeitschriften Litteratur, vii.  
Bibliotheca Pastorum, 54, 56, 58, 81.  
Björnson, B., 90.  
Black Arts, 56.  
Blackie, Professor, 141.  
Blackwood's Magazine, attack on Turner in, 11.  
Bolton, S. K., 109.  
Bond, R. W., 125, 137, 140.  
Bosanquet, B., 109.  
Botticelli, 5, 10, 19; "Zipporah" of, 10.  
Bowker, R. R., 131.  
Boxall, W., 7, 38.  
Brantwood, 36, 123.  
Brewster, W. T., 106.  
Bret, C., 138.  
Brigham, J., 139.  
British Museum, Catalogue, iii.; specimens of common forms of native silica in, 15.

## INDEX

Brock-Arnold, G. M., 109.  
 Brontë, Charlotte, 40, 111.  
 Brown, Dr. John, 38.  
 Brownell, W. C., 121, 127.  
 Brownings, 38, 46, 111, 126.  
 Bryce, M. J., 136.  
 Buller, A. N., 101.  
 Burne-Jones, 38.  
 Burton, J. H., 109.  
 Byron, Lord, 37.  
 Cairnes, J. E., 137.  
 Cambridge University, ix, 18.  
 Camden-Pratt, A. T., 109.  
 Carpaccio, 7, 10, 114; "St. Ursula" of, 10.  
 Cardwill, M. E., 100.  
 Carroll, E., 109.  
 Carlyle, T., 19, 20, 38, 40, 44, 103, 109, 111, 113, 114, 115, 124, 125, 134.  
 Carthusian Monastery, 25.  
 Cassella, W., 121.  
 Cassin, H. N., 139.  
 Catalogue Methodic pubblicazioni, Rome, vii.  
 Catalogue of a Series of Specimens given to the British Museum, 56.  
 Catalogue of Drawings and Sketches by Turner, 13, 52, 55, 57.  
 Catalogue of Examples arranged for Elementary Study, 53, 56.  
 Catalogue of Minerals given to the Kirkcudbright Museum, 55, 56.  
 Catalogue of Pictures in Illustration of Lectures on Flamboyant Architecture, 53, 56.  
 Catalogue of Pictures sold at Christie's, 53, 57.  
 Cestus of Aglaia, 57.  
 Chambers's Encyclopædia, 109.  
 Chamouni, 79.  
 Chapman, C., 133.  
 Chappie, M. J., 134.  
 Chautauqua Library, 104.  
 Cheap literature, Ruskin's opinion of, 15.  
 Cheesneau, E., 73, 100, 109, 125.  
 Childhood of Ruskin, 2.  
 Chorley, H., 114.  
 Circular respecting Memorial Studies at St. Mark's, 54, 57, 63.  
 Clarke, I. E., 109.

Clarke, W., 134.  
 Clement, C. E., 99, 103, 105, 109.  
 Clifford, Dr., 123.  
 Coeli Enarrant, 55, 57, 76.  
 Collingwood, W. G., vii, 12, 21, 29, 38, 80, 102, 106, 110, 120, 121; quoted, 2, 16, 19, 21, 25, 34, 38, 40, 43.  
 Convergence of Perpendiculars, 57.  
 Conway, M. D., 107, 110.  
 Cook, D., 110.  
 Cook, E. T., 104, 106, 110, 125, 134, 135, 137, 142.  
 Cooke, W. G., 110.  
 Corkran, Henrietta, 133, 141.  
 Crane, Lucy, 99.  
 Crawford, A. G., 103.  
 Crossing-sweeping, 20.  
 Crown of Wild Olive, 18, 27, 53, 57, 86, 87, 94, 96, 96.  
 Crystal Palace, 79.  
 Cumulative Index, vii.  
 Cundall, J., 110.  
 Cunningham, A., 103, 110.

Dale, J. A., 139.  
 Dart, Henry, 32, 38.  
 Darwin, Charles, 30.  
 Dates, of birth, ix, 2, 35; of death, ix.  
 Dawson, W. J., 139.  
 Denmark Hill, 35.  
 Deucalion, 14, 54, 57, 87.  
 Dickens, Charles, 63.  
 Dilecta, 55, 58.  
 Dodd, L. T., 139.  
 Dole, 9.  
 Domècq, 1, 20, 26.  
 Downes, R. P., 110.  
 Dowse, T., 110.  
 Drawings, 58.  
 Durand, J., 110.  
 Dürer, 9.  
 Dyer, W. R. A., 110.

Eagle's Nest, 10, 18, 28, 54, 58, 87.  
 Earle, J., 101.  
 Eastlake, C. L., 58, 110.  
 Education in Art, 58.  
 Education, needed but neglected, 58.  
 Education of Ruskin, 31.

Elements of Drawing, 13, 15, 52, 58, 88, 122.  
 Elements of English Prosody, 54, 58.  
 Elements of Perspective, 13, 53, 58, 88, 122.  
 Emerson, R. W., 111, 114.  
*Encyclopædia Britannica*, 110.  
 Engel, E., 132.  
*English Catalogue of Books*, vii.  
*English Cyclopædia of Biography*, 41.  
*Enquiries on Causes of the Color of the Water of the Rhine*, 59.  
*Essays*, 88.  
 Etherington, L. N., 109.  
*Ethics of the Dust*, viii, 14, 59, 88, 94, 95, 96, 122.  
 Everett, Edward, 110.  
*Exhibition of Ruskin's paintings*, 10.  
*Facts and Considerations on the Strata of Mont Blanc*, 59.  
 Farrer, F. W., 102, 110.  
 Father of Ruskin, 1, 4, 16, 32, 34; influence on Ruskin, 1.  
 Fawkes, E. M., 137.  
 Feis, J., 97, 108, 110, 124, 143.  
 Fielding, H., 32.  
 Fielding, Copley, 33, 35.  
 Finances of Ruskin, 27.  
 Fitzgerald, E., 111.  
 Fleming, Albert, Ruskin Linen Industry, 23.  
 Fieres, U., 132.  
 Florence, 101, 114; mornings in, 54.  
 Flower, B. O., 130, 143.  
 Forbes, J. D., 107.  
 Forms of Stratified Alps, 53, 59.  
*Fors Clavigera*, viii, 14, 53, 59, 88, 107, 122.  
 Foster, J., 111.  
 Fouquier, M., 111.  
 Fred, W., 130.  
 French translations and articles, 87, 97, 109, 113, 114, 119, 124, 128, 130, 132, 133, 134, 137, 140.  
 Friendship's Offering, Ruskin's contributions to, 12.  
 Frith, Henry, 130.  
 Frith, W. P., 111.  
*Frondes Agrestes*, 54, 60, 76, 89.  
 Froude, J. A., 38, 111.

Furnivall, 73, 107.  
*Future of England*, 60.

Gainsborough, 109.  
 Gall, L., 111.  
 Galloway, Countess of, 116.  
 Gaskell, E. C., 111.  
 Geddes, P., 111, 127, 135.  
 Geneva, 6.  
 Geological Society, ix.  
 Geology, Ruskin's relaxation, 15.  
 George, Henry, 115.  
 German translations and articles, 89, 97, 107, 108, 111, 124, 130, 131, 133, 139, 143.  
 Germany, 9.  
 Ghirlaondo, 101.  
 Gibbon, 143.  
 Gibbs, M. & E., 100.  
 Gilder, J. L., 141.  
 Giotto, 52, 60, 89, 115.  
 Gladstone, W. E., 30, 38, 111.  
 Goffin, A., 133.  
 Gold; a dialogue, 60.  
 Goodwin, P., 111.  
 Gosse, E., 111, 128.  
 Gotthelf, J., 107.  
 Graduate of Oxford, Ruskin's pseudonym, 11.  
 Graduation, 6.  
 Greenaway, Kate, 100.  
 Green, B. H., 105, 111.  
 Green, S. G., 125.  
 Gregory, D. S., 136.  
 Griffith, T., 4.  
 Grimm brothers, 101.  
 Griswold, H. T., 111.  
 Grosvenor, E. A., 123.  
 Grote, 143.  
*Guide to the Principal Pictures in the Academy*, Venice, 54, 61.  
 Gull, Sir W., 38.  
 Gutherie, T., 103.

Hales, J. W., 111.  
 Hallé, Charles, 38.  
 Hamerton, P. G., 43, 102, 112.  
 Handwriting, 3, 123.  
 Harbours of England, 52, 61, 89, 143.  
 Harding, J. D., 7, 38.  
 Hare, A. J. C., 101, 107.  
 Harrison, F., 112, 128, 132, 135.

Heinrich's Katalog, vii.  
 Hensius' Bücher-Lexikon, vii.  
 Herbert, George, 26, 37.  
 Herne Hill, 2, 13, 120.  
 Hill, A. S., 104, 112.  
 Hill, G. B., 112.  
 Hillis, N. D., 112.  
 Hinksey, road-making, 23, 134.  
 Hobson, J. A., vii, 20, 45, 112, 123, 141.  
 Hodgkins, 112.  
 Holbein, 9, 82, 101, 106, 110.  
 Hopper, J. M., 39, 43, '00, 112.  
 Horsfall, T. C., 106.  
 Horton, R. F., 132.  
 Hortus Inclusus, viii, 55, 61, 89, 123.  
 Howell, C. A., 125.  
 Hubbard, Elbert, vii, 36, 112.  
 Huford, L. G., 105.  
 Hunt, Holman, 70, 71, 103.  
 Hunt, M., 112.  
 Hutton, L., 99, 109.  
 Hutton, R. H., 112, 138.  
 Ilaria di Caretto, 7.  
 Imperial Dictionary, 112.  
 Inaugural Address at Cambridge, 53, 61, 89, 123.  
 Induration of Sandstone, 61.  
 In Mortibus Sanctus, 61, 89.  
 Introduction to Poetry of Architecture, 61.  
 Italian translations and articles, 88, 132, 133.  
 Jahresberichte für neuere Deutsche Litteraturgeschichte, vii.  
 Jameson, Anna, 7, 30, 38.  
 Japp, A. H., 41, 46, 113.  
 Johnson, R., 102.  
 Johnson's Universal Cyclopaedia, 113.  
 Jolly, W., 113, 137.  
 Joy Forever, 61, 80, 89.  
 Károly, Karl, 101.  
 Kats Phusin, pseudonym, 11, 80.  
 Kauffman, M., 136.  
 Kayser, C. G., vii.  
 Kennedy, W. S., 105.  
 Keswick, 23, 124.  
 King of the Golden River, 26, 61, 89, 90, 96.  
 Kingland, W. G., 125, 135, 136, 143.  
 Kingsley, Charles, ix.  
 Knapp, E. A., 123.  
 Knight, C., 113.  
 Knight, J., 113.  
 Labrosse, P., 113.  
 LaFarge, J., 119.  
 Lake Maggiore, 9.  
 Lancaster, H. H., 113.  
 Landseer, Edwin, 102, 106.  
 Laws of Fésole, 7, 15, 54, 61.  
 Laxey, 22.  
 Layard, A. H., 101.  
 Lectures on Architecture and Painting, 17, 52, 62, 91, 124.  
 Lectures on Art, 53, 62, 91, 124.  
 Lectures on Landscape, 62, 124.  
 Lee, G. S., 142.  
 Leoni, 53, 62.  
 Leopold, Prince, 38.  
 Leale, C. R., 113.  
 L'Estrange, A. H., 114.  
 Letters, 55, 62-75, 83, 84, 88, 91, 125, 129.  
 Letters addressed to a College Friend, viii, 62, 91.  
 Letters to the Clergy, 73.  
 Letters to the Times, 52, 71, 74.  
 Lewin, W., 105.  
 Lewis, J. F., 10, 38.  
 Lhamon, W. J., 136.  
 Lilienbach, A. L., 130.  
 Lindsay, Lord, 38; Christian Art, 12, 75.  
 Longfellow, W. P. P., 123, 131.  
 Lord's Prayer, 64, 125.  
 Lorenz Catalogue, vii.  
 Lorraine, Claude, 100.  
 Loudon's Magazine, Ruskin's contributions to, 11.  
 Love affairs, 26.  
 Love's Meinie, 14, 18, 54, 75, 91.  
 Lowell, J. R., ix, 114.  
 Lucca, 6.  
 McCarthy, J. H., 113.  
 Macillier, H. C., 113.  
 Malleon, F. A., 73, 128.  
 Mallock, W. H., 38.  
 Manning, Cardinal, 25, 38.  
 Mansfield, G. W., 141.  
 Marble, A. R., 141.

Marriage of Ruskin, 26.  
Marah, G. P., 113.  
Martin, C., 139.  
Mather, J. M., vii, 113.  
Mathews, W. S. B., 134.  
Maurice, F. D., 38; Workingmen's Club, 17, 21.  
Memorial sent to Ruskin on his birthday, 47.  
Mental collapse, 29.  
Meynell, A. G., 113.  
Miles, N. H., 113.  
Millais, J. E., 8, 38, 67, 71, 78, 134.  
Millais, J. G., 113.  
Mill, John S., 21, 112.  
Milsand, J., 113, 128.  
Minto, W., 99, 114.  
Mitford, M. R., 114, 125.  
Modern Painters, viii, 3, 11, 12, 48, 53, 75, 76, 81, 91, 104, 107, 123, 126, 128.  
Modern Warfare, 77.  
Mollett, J. W., 106.  
Molmenti, P., 114.  
Monuments of the Cavalli Family, 77.  
Moore, C. H., 38, 135.  
Morgan, A. D., 122.  
Mornings in Florence, 28, 54, 77, 92, 95.  
Morris, W., 38, 83, 114.  
Morton, E. P., 128.  
Mother of Ruskin, 2, 3, 34.  
Muir, R. J., 114.  
Müller, Max, 33, 38.  
Munera Pulveris, 53, 60, 77, 92.  
Murray's Quarterly, Ruskin's contributions to, 11.  
My First Editor, 77.  
Mystery of Life, 77.  
  
Naples, 5.  
National Gallery, 64, 68, 104.  
National Gallery Letters, 71, 77.  
Nature and Authority of Miracle, 77, 127.  
Newdigate prize, 32.  
Newton, Sir C., 38.  
Nicoll, H. J., 114.  
Nicoll, W. R., 114, 122, 138.  
Nisbet, Hume, 114.  
Northcote, 33, 35.  
Norton, C. E., 29, 38, 102, 114.  
Notes on the Exhibition, 127.  
  
Notes on the General Principles of Employment, 53, 78.  
Notes on the Perforation of a Pipe, 78.  
Notes on the Principal Pictures of Millais, 78.  
Notes on the Prout and Hunt Exhibit, 54, 77.  
Notes on the Royal Academy, 13, 52, 54, 78.  
Notes on Sheepfolds, 77, 84, 92, 121.  
Notes on the Turner Exhibition, 54, 78.  
Notes on the Turner Gallery, 52, 78, 127, 143.  
Notice sent by Ruskin to his friends, 9.  
  
Oliphant, M. O. W., vii, 39, 114.  
On the Nature of the Gothic, 79, 83.  
On the Old Road, 55, 79, 92.  
Opening of the Crystal Palace, 128.  
O'Shea, M. V., 90.  
Oaler, W. R., 114.  
Our Fathers Have Told Us, 79, 92.  
Owen, A. C., 99.  
Oxford education, 32.  
Oxford lectures, 10, 14, 16, 18, 79, 128, 136.  
Oxford Museum, 53, 79, 103.  
  
Paetow, Fr., 139.  
Paget, Dean, 133.  
Paget, V., 119.  
Painting, influence in forming Ruskin's taste in, 7.  
Palgrave, F. T., 114.  
Pamphlet pleading for the preservation of buildings, 13, 52.  
Paris, 5.  
Patmore, C., 64, 115.  
Patterson, J. W., 135.  
Patterson, M., 115.  
Patterson, R. H., 115.  
Peabody, A. P., 129.  
Pengelly, R. E., 115.  
Perry, B., 103.  
Perugino, 7.  
Phillimore, C. M., 101.  
Phoebe, V. C., 115.  
Pisa, 9; art treasures of, 6.  
Pisano, 19.  
Planting of Church-Yards, 79.  
Plato, 33.

## INDEX

Platt, W. H., 99.  
 Pleasures of England, 55, 79, 93.  
 Poems, 48, 55, 80, 93, 106, 128.  
 Poems : "John Ruskin," 122, 128, 142.  
 Poetry of Architecture, 55, 80, 93.  
 Political economist, 20.  
 Political Economy of Art, 16, 52, 62,  
     80, 93, 129.  
 Poole's Index, vii.  
 Pope, Alexander, 37.  
 Porter, R., 107.  
 Portfolio, 80.  
 Praeterita, viii, 29, 55, 80, 93, 129.  
 Pre-Raphaelite Brotherhood, 11.  
 Pre-Raphaelitism, viii, 11, 72, 80, 83,  
     93, 105, 108, 115, 129.  
 Proserpina, 14, 54, 80.  
 Prout, S., 33, 82; sister of, 38.  
 Publishers' Weekly, vii.  
  
 Quack, Professor, 134.  
 Queen of the Air, 14, 28, 53, 81, 94.  
 Queen Victoria, ix.  
 Quilter, H. 115.  
  
 Range of Intellectual Conception, 81.  
 Raphael, 104, 143.  
 Rawnsley, H. D., 121.  
 Raymond, G. L., 104, 115.  
 Reading done by Ruskin on travels, 9.  
 Reclam's Universal Bibliothek, vii.  
 Relation between Michael Angelo and  
     Tintoret, 54, 81.  
 Religious views of Ruskin, 24.  
 Remarks addressed to an Art Class,  
     81.  
 Renaudin, P., 119.  
 Rendu, Louis, 107.  
 Repertoire Bibliographique, vii.  
 Report on Turner's Drawings, 81.  
 Retour, J. A. de, 140.  
 Review of Reviews, viii.  
 Reynolds, Sir Joshua, 124.  
 Rhoades, L. A., 41, 136.  
 Richmond, George, 5, 38.  
 Ridpath's Library, viii, 115.  
 Righi, 9.  
 Riordan, R., 131, 137.  
 Rippingille, E. V., 115.  
 Ritchie, Anna T., 41, 115.  
 Ritchie, L., 107.  
 Rogers, H., 12.  
  
 Rogers's Italy, Ruskin's first Turner, 3.  
 Roget, J. L., 115.  
 Rome, 5, 9.  
 Rood, O. N., 115.  
 Rose, H., 115.  
 Rossetti, D. G., 22, 30, 38, 100, 105,  
     112, 113, 117, 130.  
 Rossetti, W. M., 41, 105, 116.  
 Rousseau, 37.  
 Royal Academy, 13, 52, 71.  
 Royal Academy of Antwerp, ix.  
 Royal Academy of Brussels, ix.  
 Royal College of Science, 18.  
 Royal Institute of British Architects,  
     19.  
 Royal Military Academy, 19.  
 Royal Society of Painters in Water  
     Colors, ix.  
 Rubens, 130.  
 Runciman, M. M., 33, 104.  
 Rusconi, J., 133.  
 Ruskin, John, viii; as a landlord, 23;  
     health, 29; lecturer, 16-18, 22; love  
     of animals, 34; membership in clubs,  
     ix; personality, 33; Reidle lecturer,  
     ix; sketches, 130-133; Slade lec-  
     turer, ix; standing in the art world,  
     13; writing, 16.  
 Ruskiniana, 55, 81, 139.  
 Ruskin Society, 105, 116.  
 Russell, W. C., 116.  
 Rüttenauer, B., 133.  
 Rydings, Egbert, Laxey settlement,  
     22.  
  
 St. Andrews University, 19.  
 St. George's Society, 21, 60, 73, 104,  
     116, 134, 140.  
 St. Mark's Rest, 15, 54, 81, 94, 140.  
 St. Martin's School of Art, lecture be-  
     fore, 17.  
 Saintsbury, G., 41, 46, 116, 144.  
 Salsette and Elephanta, 32, 50, 54, 82.  
 Samson, G. W., 103, 116.  
 San Francesco, Cloister of, 6.  
 Sanger, S., 131.  
 San Miniato, 12.  
 San Rocco, Venice, 7, 107.  
 Santa Croce, 8.  
 Santa Maria Novella, 8.  
 Scholermann, W., 133.  
 Scott, Sir W., 134.

Scott, W. B., 99, 114.  
 Scudder, H. E., 116.  
 Scudder, V. D., 101, 105, 116.  
 Sculpture, influence in forming Ruskin's taste in, 7.  
 Scythian Guest, 48, 50, 82.  
 Sears, Lorenzo, 116.  
 Seeley, A., 116.  
 Sesame and Lilies, viii, 27, 28, 53, 77, 82, 95, 96, 140.  
 Seven Lamps of Architecture, viii, 12, 27, 81, 82, 96, 140.  
 Severn, Arthur, 9, 35.  
 Severn, Joseph, 5, 38.  
 Shakespeare, 32, 37, 107.  
 Shelley, 37.  
 Shepherd, R. H., viii, 116.  
 Shepherd, 116.  
 Sillar, R. G., 107.  
 Sizeranne, R. de La, 116, 124, 130, 134.  
 Skelton, J., 117.  
 Smart, W., 117.  
 Smith, L. W., 128.  
 Smith, Sidney, 42.  
 Smith, W., 99, 134.  
 Social Policy, 20, 82.  
 Somerville, R., 104.  
 Southern, A. H., 122, 138.  
 Southey, 30.  
 South Kensington Museum, 107; lecture at opening of, 17.  
 Southworth, J., 131.  
 Spielman, M. H., 117, 129, 132, 135, 136, 141.  
 Stanley, Dean H. P., 32, 38.  
 Statham, M. H., 117.  
 Stephens, F. G., 106, 117.  
 Stephen, L., 132.  
 Stillman, W. J., 38, 117, 120, 121, 131, 134, 142.  
 Stones of Venice, 7, 12, 79, 82, 97, 107, 117, 140, 142; revisiting the scenes, 10; illustrations, 11; translated, 97.  
 Storm Cloud of the Century, 55, 83, 97.  
 Story, W. W., 117.  
 Stowe, H. B., 38.  
 Strachey, H., 104, 117.  
 Stranahan, C. H., 101.  
 Stronach, G., 125.  
 Studies, 98.  
 Study of architecture, 83, 98.  
 Sturgis, R., 119.  
 Sulman, T., 126, 136.  
 Swan, H., 104.  
 Sweetser, M. F., 100, 101, 117.  
 Switzerland, 8.  
 Sylvan, U., 121.  
 Symonds, J. A., 42.  
 Taverner, Lucking, 42, 129.  
 Tea shop, 23.  
 Telford, A. J., 137.  
 Temple, F., 62.  
 Temple, Lord Mount, 22, 38.  
 Tennyson, A., 109, 112, 113, 126.  
 Thackeray, W. M., 38.  
 Thiriwall, Connop, 117.  
 Thomas, C. W., 117.  
 Thoreau, H., 43, 117.  
 Thornbury, W., 102, 117.  
 Tiffany, O., 142.  
 Time and Tide, 14, 28, 53, 83, 98.  
 Tintoretto, 7, 107, 114, 142; in the Zecca, 7; vol. ii. of Modern Painters, 12; catalogue of pictures, 13.  
 Titian, 7.  
 Tolstoi, Leo, 46.  
 Torrey, J., 106.  
 Toynbee, Arnold, 38.  
 Trade List Annual, viii.  
 Traill, H. D., 117.  
 Translations of works, 85, 87, 88, 89, 97.  
 Travels of Ruskin, 4-9; in England, 4, 5, 8; in Scotland, 4, 5, 8, 14; in Wales, 4; Continental, 5, 6, 7, 8; with his wife, 8.  
 Tree Twigs, 53, 84.  
 True and beautiful, 94, 96.  
 Tuckerman, H. T., 117.  
 Tunbridge Wells, lecture at, 17.  
 Turner, J. M. W., 64, 70, 71, 74, 106, 107, 112, 116, 117; and Ruskin, 104, 135; catalogues, 52, 55; estimate of Ruskin, 39; Gallery, 52, 74; influence on Ruskin, 20; J. F. Lewis's relation to, 10; *Liber Studiorum*, 106; life of, 102, 111; meeting of Ruskin and, 4; notes on Turner Exhibition, 54; pictures owned by Ruskin, 3, 4; Ruskin's defence of, 11; Ruskin's estimate of, 30; Ruskin his executor, 15; Slave Ship, 4.

## INDEX

Tuthill, L. C., viii, 44, 103, 107.  
 Two Paths, 53, 84, 98.  
 Tyndall, 30.  
 Tyrwhitt, R. St. J., 100, 103, 117.  
 Tytler, Sarah, 103, 118.  
  
 University of Literature, 118.  
 Unto This Last, 27, 53, 84, 98.  
 Usury, 84.  
  
 Val d'Arno, 19, 54, 84, 98.  
 Valentine, C., 120.  
 Van Dyke, J. C., 118.  
 Vaperesau, G., 118.  
 Vecchio, 7.  
 Venice, 101, 107; guide to the pictures, 54; Ruskin in, 5, 7, 10, 37; St. Mark's Rest, 15; schools of painting, 7.  
 Verona and its Rivers, 53, 75, 85, 98.  
 Veronese, 7.  
  
 Wakefield, A. M., 44, 105, 132.  
 Waldstaine, C., 118, 122, 132, 143.  
 Walsh, W. S., 118.  
 Ward, M. A., 118.  
 Ward, W., 74, 118, 125.  
 Warner, C. D., 102.  
 Warsfold, W. B., 118.  
 Water Color Painters, Society of, ix, 100, 115.  
  
 Wedderburn, A. D. O., 38.  
 Wedgwood, J., 118, 123, 127, 131.  
 Wedmore, F., 105, 118.  
 Welsh, A. H., viii, 118.  
 Whistler, J. McN., 30, 118.  
 Whitehouse, J. H., 116.  
 Whitman, Walt, ix.  
 Who's Who in England, viii.  
 Wightwick, G., 119.  
 Wilkie, Sir D., 106.  
 Williamson, G. C., 100.  
 Winchester, C. T., 119.  
 Windsor, Lord, 133.  
 Windus, Godfrey, 38; collection of Turner pictures, 3.  
 Wiseman, N. P. S., 119.  
 Wise, T. J., 73, 119.  
 Wöchentliches Verzeichnis, viii.  
 Wordsworth, W., 30, 37, 112.  
 Works, Editions of, 55, 85, 144.  
 Worms, Ralph N., 101, 106.  
 Writings of Ruskin, 15, 33, 48, 56-108.  
  
 Xenophon, 58.  
  
 Yates, E. H., 119.  
 Young, E., 119.  
  
 Zecca, Venice, 7.  
 Zoölogy, ix.



